

THEATRE ROYAL,
Sadler's Wells.
Lessees, Messrs. GREENWOOD, PHELPS and WARNER.

UNDER THE MANAGEMENT OF
Mrs. WARNER
AND
Mr. PHELPS.

The Public is respectfully informed that, in consequence of the Success attendant on the Revival of "THE LADY OF LYONS" at this Theatre, the Permission of Sir Edward Bulwer Lytton, Bart. has been obtained for the production of his celebrated Play of "RICHELIEU; or, The Conspiracy, which will be performed every Evening this Week.

MONDAY, June 23rd. 1845, and during the Week,
BY PERMISSION OF

Sir EDWARD BULWER LYTTON, Bart.,
Will be presented, his beautiful Play of

RICHELIEU

Or, the CONSPIRACY.

The New Scenery of the First and Second Acts by Mr FINLAY. The Scenery of the Third, Fourth and Fifth Acts, by Mr. F. FENTON. The Stage Decorations and Properties, by Mr. HARVEY. The Machinery by Mr. CAWDERY. The Costumes by Mr. FERNIE and Miss BAILEY.

Louis the Thirteenth, - Mr. H. MELLON,
Gaston, Duke of Orleans. - (Brother to Louis XIII.) - Mr. RAYMOND,
Barradas, (Favorite of the King, first gentleman of the Chamber, Premier Ecuyer, &c.) Mr. G. BENNETT
Cardinal Richelieu, .. Mr. PHELPS,
The Chevalier de Mauprat, .. Mr. HENRY MARSTON,
The Sieur de Beringhen, (in attendance on the King, one of the Conspirators) Mr. S. BUCKINGHAM
Joseph, (a Capuchin, Richelieu's confidant) Mr. A. YOUNGE,
Huguet, - (an Officer of Richelieu's Household Guard—a Spy) - Mr. KNIGHT,
Count de Clermont, Mr. C. FENTON, Governor of the Bastille, Mr. WILLIAMS
Francois, (First Page to Richelieu) Mr. MORTON,
Secretaries of State, .. Messrs. GRAHAM, SCHARFE and LINGHAM,
Captain of Archers, Mr. BOLOGNA, Gaoler, Mr. FRANKS,
Page of Orleans, Miss STEPHENS, Richelieu's Pages, Misses Hart, Morelli, & Ward
Julie de Montemar, (an Orphan, Ward to Richelieu) Mrs. WARNER,
Marion de Lorme, (Mistress to Orleans, but in Richelieu's pay) Mrs. H. MARSTON,
To conclude with the Domestic Drama, in Two Acts, by E. FITZBALL, Esq., founded on one of CRABBE's popular Tales of the Hall, entitled The

Momentous Question

James Greenfield (a Gamekeeper) Mr. H. MELLON
Robert Shelley .. (a Poacher) .. Mr. HENRY MARSTON
Union Jack (the Scamp of the Village) Mr. SCHARF
Chalk (Landlord of the 'Lucky Horseshoe') Mr. GRAHAM Moletrop, Mr. FENTON
Gamekeepers, Poachers, &c.
Rachel Ryland Miss COOPER
Fanny Dosset (Servant at the Hall) Mrs. H. MELLON

Stage Manager, Mr. PHELPS, Acting Manager, Mr. T. L. GREENWOOD,
Scene Painters, Messrs F. FENTON, FINLAY, &c.
Treasurer, Mr. WARNER, Musical Director, & Composer, Mr. W. MONTGOMERY.

The Public is respectfully informed that, for the future, the Doors will be opened at Half-past Six, and the Performances commence at Seven o'Clock, as usual.

SIR EDWARD BULWER LYTTON'S POPULAR PLAY OF
RICHELIEU, EVERY EVENING.

The FLORENTINES will shortly be repeated

BOXES, 2s. PIT, 1s. GAL, 6d. Half-price (to Boxes only) 1s.

Performances to commence at Seven—Children under 8 Years of Age cannot be admitted, and all Children entering the Pit must pay the full price of admission.
The Box-office open from Eleven till Three, under the direction of Mr. NOTTER, late of the Th. Rl., Drury Lane and Covent Garden.
Private Boxes, £1. 1s. and £1. 11s. 6d. to be had on application to Mr. NOTTER, at the Box-Office; at Mr. SAMS' Library, St. James's Street; and of Mr. MITCHELL, New Bond Street.
All applications relative to the Bills of the Theatre to be made to Mr. GREENWOOD at the Box-Office.
Bill Inspector, Mr. PHILLIPS, S. G. FAIRBROTHER, Printer, 31, Bow Street, Covent Garden.

THEATRE ROYAL,
SADLER'S WELLS.

Mrs. WARNER and Mr. PHELPS

Have great pleasure in publishing the following

OPINIONS OF THE PUBLIC PRESS

On the Performances of the last Week.

THE TIMES.

SADLER'S WELLS.—Sir Edward Lytton Bulwer's play of Richelieu, or The Conspiracy, has been produced here, and in a manner which reflects infinite credit on the management, as well as the company to which the play is intrusted. Mr. Phelps's impersonation of the old cardinal is a very complete and masterly performance, full of power and intelligence. The mixture of craft, indomitable energy, and dauntless courage, tempered with a sort of bonhomie, with which the author has invested the character of Richelieu, could not find a more perfect interpreter than in Mr. Phelps, whose rugged but significant style fits itself naturally to the part. The vivid and sententious language, strongly dashed with the irony of world-knowledge, with which the character opens, was delivered with caustic vigour and well-turned pointedness, the keen piercing glance and authoritative manner of the old statesman being admirably preserved. In the latter part of the play, where, disguised, he still preserves his lion-like energy, and braves the underminers of his power, Mr. Phelps's powerful bursts of threatening defiance, given with all the feverish excitement of old age, brought down rounds of applause; and in the last scene, when the treachery of Baradas is unmasked, and he suddenly rouses from his assumed exhaustion, the triumphant expression of successful policy and the withering sarcasm which light up his countenance, had an overwhelming effect on the house. Mrs. Warner played the part of Julie, and although it afforded no opportunity for her best points—those of passionate and energetic declamation—her intelligence and good taste make it all that could be desired. In the part of the plotting Baradas, Mr. Bennett is quite at home, and completes the principal group of characters in a worthy manner.

The scenery and getting up are, as usual, characterized by good taste and artistic effect, and, in short, the play has been produced in a manner which could not in any point shock the most critical auditor, and is a proof how satisfactory an effect can be produced with limited means by sound judgment and careful attention.

THE NEW AGE.

SADLER'S WELLS.—Sir Edward Lytton Bulwer's play of "Richelieu" was produced at this house on Monday last, and attracted a very numerous and respectable audience. This play was as well put upon the stage as any of the former pieces produced at this Theatre; some of the scenery was beautifully executed, and the dresses were all of a superb description. Mr. Phelps sustained the part of the Cardinal Minister with considerable ability, and in many of his scenes we consider him quite as effective and impressive as the original actor of this character. The part of Baradas (originally played by Warde) was well acted by Mr. G. Bennett, and the De Chauptat of Mr. Marston is also entitled to favorable mention. Joseph found a good representative in Mr. A. Young; some of the scenes with the Cardinal were quaintly acted. Julie de Mortemar was played by Mrs. Warner with considerable skill and effect: the scenes in which she seeks the protection of the Cardinal, and that in which she repulses the dishonourable suit of Baradas, were both well acted. The little part of Francois was well sustained by Mr. Morton. The piece was received with very great applause, and at the fall of the curtain Mrs. Warner, Mr. Phelps, Mr. Marston, and Mr. Bennett had to re-appear. This piece ought to attract crowded houses, the sight of the scenery being well worth the price charged for admission to this Theatre.

NEWS OF THE WORLD.

SADLER'S WELLS.—Richelieu has been performed here during the week, having been produced with new scenery and appointments, and in a way that altogether reflects the highest credit upon the management who are justified in expecting for it a success equal to that of the Lady of Lyons. Richelieu is decidedly one of Bulwer's best plays; it has a good deal of the mechanical tact of the playwright about it; and the author's idea of the character of the Cardinal is worked out with singular power, whilst the language is nervous, expressive, and poetical; many of the situations are highly dramatic, and tell with powerful effect; Phelps's delineation of the crafty prime minister, is one of high excellence, and will much enhance his reputation; whilst the Julie de Mortemar of Mrs. Warner is also a highly-finished piece of acting. The Baradas of G. Bennett, and De Mauprat, of Marston, are both well supported characters.

THE DISPATCH.

SADLER'S WELLS.—Richelieu, one of the best of Sir Edward Lytton Bulwer's plays, has been revived at this, the most meritorious of our theatres. It has been got up in a style which will do credit to any management; and its performance, by Mr. Phelps and Mrs. Warner, leaves us no room to doubt its attraction for many a night to come. The engagement of Mr. Phelps and Mrs. Warner at Sadler's Wells is not only an excellent policy in itself, but the company under their tutelage has considerably improved, and acts with more spirit but less rant—with greater propriety of action, and greater knowledge of the meaning of the text, and discretion in its delivery. There are no examples now, though there were formerly, of the

"strutting player, whose conceit
Ties in his hamstring, and doth think it rich
To hear the wooden dialogue and sound,
Twixt his stretched footing and the scaffoldage."

Mr. Phelps's conception of the restless, ambitious, and crafty Cardinal, who never lived to see the completion of the designs for which he had so assiduously laboured (without being a copy of Macready's, who made this one of his best characters) is very fine. The Chevalier de Mauprat brings Mr. Marston before us more favourably than heretofore; and Julie de Montemar is made an extremely interesting part in the hands of Mrs. Warner.

THE OBSERVER.

Richelieu has been got up admirably, and is extremely well acted at Sadler's Wells, under Phelps and Mrs. Warner. Phelps has been playing most of Macready's parts, ancient and modern, with great applause; and it is surprising to see how much the audiences have of late improved in this suburb of the Metropolis.

LLOYD'S WEEKLY NEWSPAPER.

SADLER'S WELLS.—Sir Edward Lytton Bulwer's historical play of Richelieu; or, The Conspiracy, has been produced at this Theatre with triumphant success. Richelieu is unquestionably the best of all the author's dramatic works, as far as structure, incident and subject are to be regarded: in the lighter graces of diction, too, it is refined, and purged from all expletives of an offensive character—it is certainly one of the finest acting plays we have seen for some time. The characters are drawn with the hand of a skilful master, and many of the situations are effective in the extreme. The play is well and correctly mounted in every respect—Richelieu's palace, his castle at Ruelle, and the presence chamber at the Louvre, elicited much applause. The view of distant Paris from the gardens of the Louvre, including a sight of the Bastille and Notre Dame, was also in strict keeping with the excellent manner in which the production of this play is characterised. Mr. Phelps was the Richelieu, which we at once pronounce a masterly performance. In the assassination scene in the third act, and the recovery of the packet in the fifth, Mr. Phelps received long and loud applause, as he did in some of the earlier scenes of the play, particularly that in which he grants an interview to De Mauprat, and discovers the love he bears his ward; his delivery of the following passage was a convincing proof of the declamatory powers of which he is possessed, and met with an enthusiastic reception:—

"Adrien de Mauprat, men have called me cruel—I am not—I am just. I found France rent asunder, The rich men despots and the poor banditti; Sloth in the mart, and selfish within the temple. Brawls festering to rebellion, and weak laws Rotting away with rust in antique sheaths. I have recreated France, and from the ashes Of the old feudal and decrepit carcass, Civilization on her luminous wings Soars, Phoenix-like, to Jove—what was my art? Genius, some say—some fortune—witchcraft some. Not so—my art was justice, force, and fraud; Misname it cruelty, you shall confute them— My champion, you! You meet me as your foe. Depart, my friend. You shall not die. France needs you— You shall wipe off all stains, be rich, be honoured, Be great."

Baradas found a most efficient representative in Mr. G. Bennett, who is a most painstaking actor and a deserved favourite at this theatre. Mr. Marston acted the Chevalier de Mauprat with his usual ability, and Mellon, Buckingham and Morton deserve much praise for their respective personations. We predict for Richelieu a long run—it was announced for repetition every evening till further notice amid enthusiastic applause. Phelps, Marston, Bennett, and Mrs. Warner were called for at its conclusion. The amusing farce of The Lady and the Devil was the concluding piece. The house was well attended.

THE ATHENÆUM.

The picturesque play of "Richelieu," by Sir Edward Bulwer Lytton, was re-produced at this theatre, with the author's permission, last Monday, and met with considerable success. The management deserves credit for the very elegant manner in which the Drama is put upon the stage; the whole of the costume, scenery, and accessories being appropriate; and the performers carefully studied and well drilled throughout. Mr. Phelps's personation of the Cardinal was equally chaste and spirited. Mrs. Warner sustained that of Julie with much propriety of effect. Mr. George Bennett, in Baradas, and Mr. Marston in Mauprat, were deservedly applauded. Establishments of greater name and resources might learn something with advantage, from the style in which pieces are appointed and enacted at this suburban theatre.

BELL'S WEEKLY MESSENGER.

Sir Edward Bulwer Lytton's play of Richelieu has been produced at this house in a style so correct and admirable as to secure its popularity. The high character which this theatre has obtained under its present management is evidenced perhaps in nothing more strongly than in the permission to perform his pieces, for it is known that Sir Edward Bulwer Lytton will not allow them to be played at any house in London where there is not a company that he is convinced will do them justice. Richelieu, although not so well known as The Lady of Lyons, is a superior dramatic work; the principal character is a vigorous poetical conception, and possibly as historically correct as any other representation of the wily statesman. Among the fine representations of Mr. Phelps, that of Richelieu stands distinguished by its rugged grandeur and earnestness. The actor has caught the spirit of the author, and embodies it with such intelligence and power as must render the production of the play at Sadler's Wells a source of much gratification to Sir Edward Bulwer Lytton, as well as of attraction to the public. Mrs. Warner renders the part of Julie very interesting, and George Bennett's Baradas is also good. The scenery and stage arrangements are all that can be desired.

BELL'S LIFE IN LONDON.

Sir Edward Lytton Bulwer's Play of Richelieu; or, The Conspiracy, has been produced here, in a manner which reflects infinite credit on the Management, as well as the Company to which the play is entrusted.

SUNDAY TIMES.

SADLER'S WELLS.—Tragedy and comedy hold alternate sway in this theatre. Thalia charms us by her smiles, and to-morrow Melpomene moves us by her tears; in both there is matter that the reflective mind turns to golden uses. The power of the tragic muse stirs the heart to sympathise with virtue, and to revolt at crime; while the playful satire of her comic sister exposes vice and folly to the ridicule that causes them to be shunned by all. This is the true end and aim of theatrical amusements, and to attain these the management of this establishment have shown a determination and liberality that merits our warmest praise.

THE POPULAR PLAY OF

RICHELIEU,

Or the CONSPIRACY.

(By Sir EDWARD BULWER LYTTON,) with entirely New Scenery, Dresses and Decorations, will be repeated

EVERY EVENING UNTIL FURTHER NOTICE.

S. G. FAIRBROTHER, PRINTER, BOW STREET, COVENT GARDEN.